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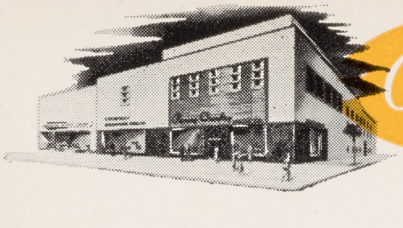
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FOURTH WEEK

JULY 26, 28, 30, 1955

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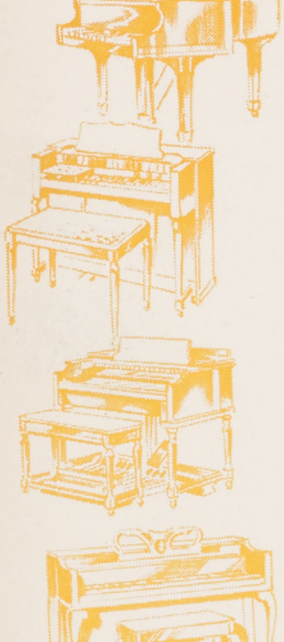




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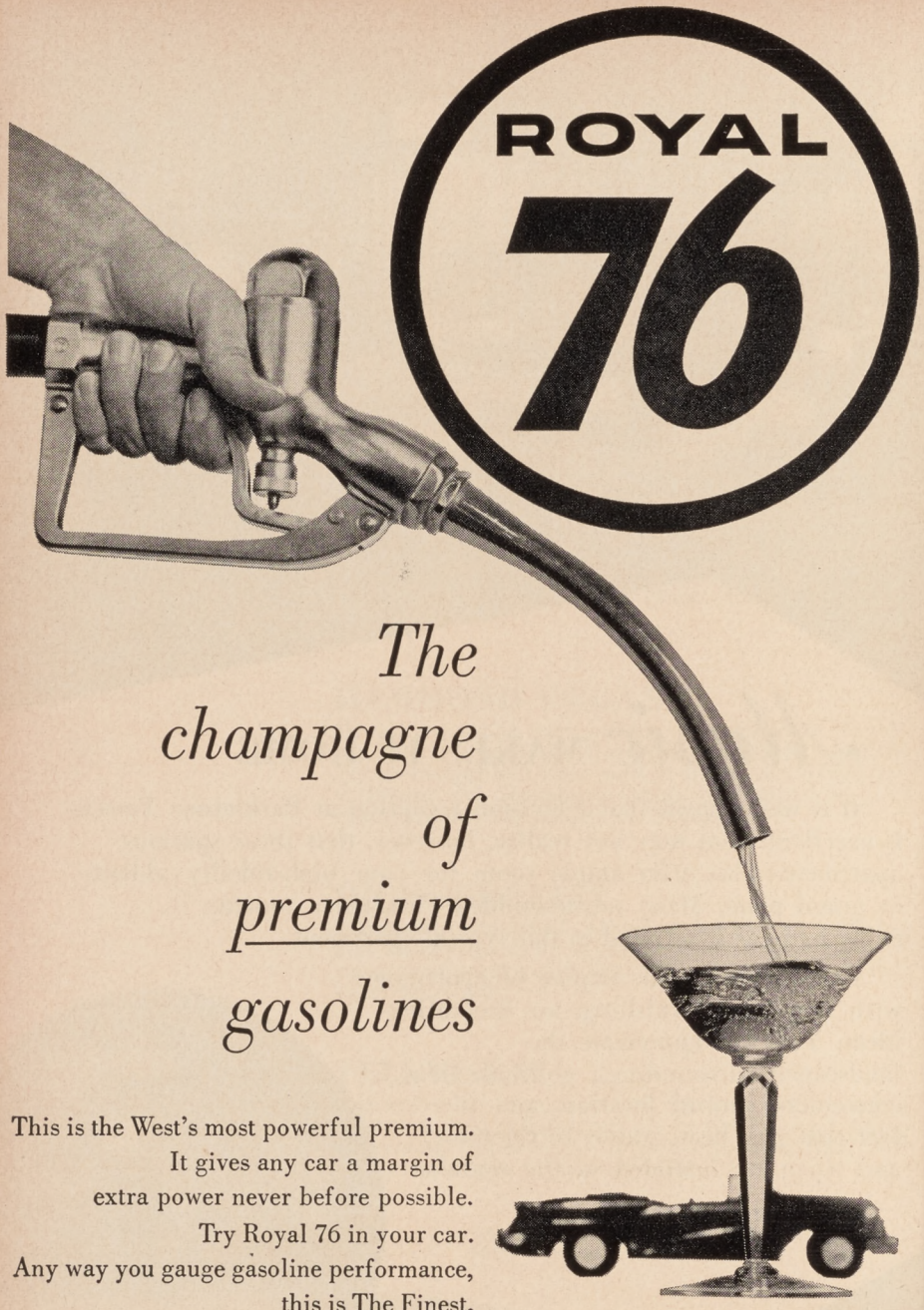


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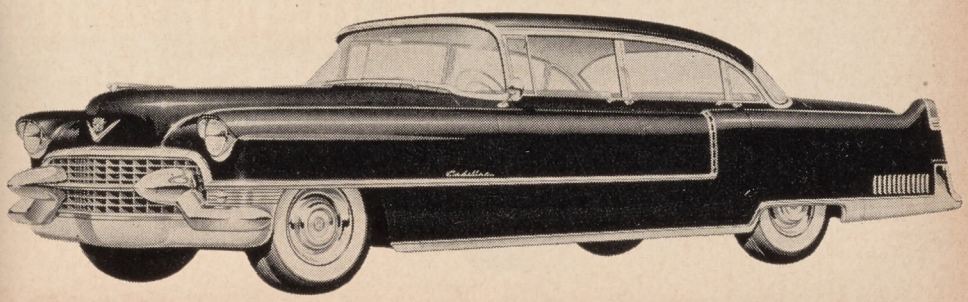
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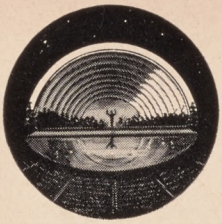


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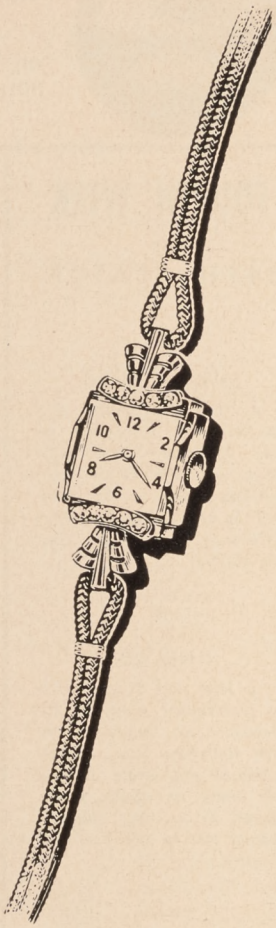
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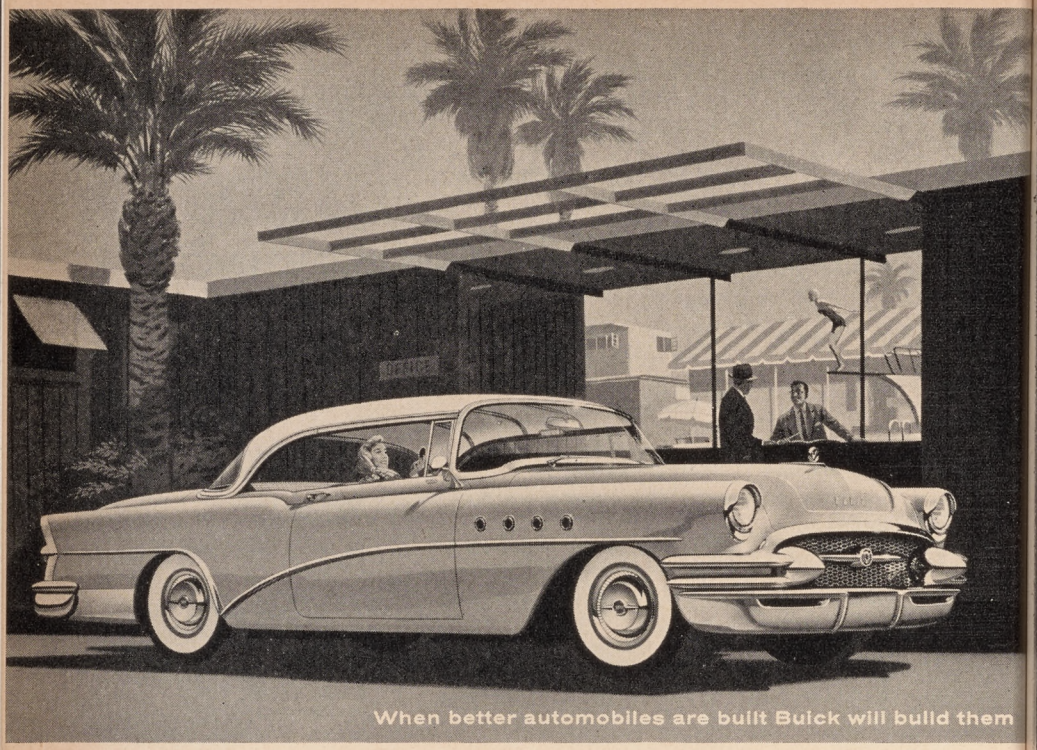
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KAY FESSENDEN, Alto
ALEX E. MARTIN, Tenor
DONALD GRAMM, Baritone-Bass
ROGER WAGNER CHORALE
ROGER WAGNER, Director

If necessary to leave before end of program, please do so during interval between numbers

MENDELSSOHN . . . . . "ELIJAH"

I

INTRODUCTION . . . . . "As God the Lord"
MR. GRAMM

OVERTURE

Chorus . . . . . "Help, Lord!"
Duet with Chorus . . . . . "Lord, bow thine ear"
MISS MARSHALL and MISS FESSENDEN
Recitative . . . . . "Ye people, rend your hearts"
Aria . . . . . "If with all your hearts"
MR. MARTIN
Chorus . . . . . "Yet doth the Lord"
Recitative . . . . . "Elijah, get thee hence"
MISS FESSENDEN
Chorus . . . . . "For He shall give His angels"
Recitative . . . . . "Now Cherith's brook"
MISS FESSENDEN
Recitative . . . . . "What have I to do with thee"
MISS MARSHALL
Recitative . . . . . "Give me thy son"
MR. GRAMM
Chorus . . . . . "Blessed are the men who fear Him"
Recitative with Chorus . . . "As God the Lord of Sabaoth"
MR. GRAMM

(Continued on Page 12)

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TUESDAY PROGRAM . . . . . *(Continued)*

Chorus . . . . . "Baal, we cry to thee"

Recitative . . . . . "Call Him louder!"
MR. GRAMM

Chorus . . . . . "Hear our cry, O Baal!"

Recitative . . . . . "Call Him louder!"
MR. GRAMM

Chorus . . . . . "Baal! Baal!

Recitative and Air . . . . . "Draw near, all ye people"
MR. GRAMM

Chorus . . . . . "Cast thy burden upon the Lord"

Recitative . . . "O Thou, who makest thine angels spirits"
MR. GRAMM

Chorus . . . . . "The fire descends"

Aria . . . . . "Is not His word like a fire?"
MR. GRAMM

Arioso . . . . . "Woe unto them who forsake Him!"
MISS FESSENDEN

Recitative . . . . . "O man of God, help thy people!"
MR. MARTIN

Recitative with Chorus . . . "O Lord, Thou hast overthrown thine enemies!"
MR. GRAMM

Chorus . . . . . "Thanks be to God!"

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TUESDAY PROGRAM . . . . . *(Concluded)*

II

Aria . . . . . "Hear ye, Israel!"
MISS MARSHALL

Chorus . . . . . "Be not afraid"
Recitative . . . . . "Man of God"
MR. MARTIN and MR. GRAMM

Aria . . . . . "It is enough"
MR. GRAMM

Recitative . . . . . "See, now he sleepeth"
MR. MARTIN

Chorus . . . . . "Lift thine eyes"
Chorus . . . . . "He, watching over Israel"
Recitative . . . . . "Arise, Elijah"
MISS FESSENDEN

Recitative . . . . . "O Lord, I have labored in vain"
MR. GRAMM

Aria . . . . . ."O rest in the Lord"
MISS FESSENDEN

Chorus . . . . . "Behold, God the Lord"
Recitative . . . . . "Holy is God the Lord"
MISS FESSENDEN, SOLO QUARTET and CHORUS

Chorus . . . . . "Then did Elijah"
Aria . . . . . "Then shall the righteous shine forth"
MR. MARTIN

Solo Quartet . . . . . "O come, every one that thirsteth"
Chorus . . . . . "And then shall your light break forth"

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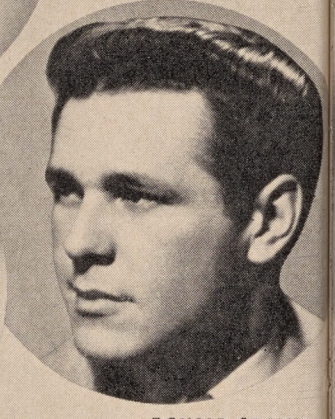
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ROGER WAGNER CHORALE

Concert Comments

TUESDAY, JULY 26, 1955

by ROBERT TURNER

Oratorio, "Elijah" . . Felix Mendelssohn-Bartholdy (1809-1847)

"Elijah," generally accepted as Mendelssohn's greatest achievement, was first planned in 1837, and brought to its completion nine years later. It is the second of Mendelssohn's oratorios: the others are "St. Paul" (1836) and the incomplete "Christus" on which he was working at the time of his death.

The characteristics of Mendelssohn's art are all present in "Elijah"—the incomparable lyricism, the exquisite poetry, the perfect workmanship and taste. In addition, Mendelssohn achieved here, to a greater extent than in any other work, values born of profound inspiration—overwhelming emotion, ecstatic spirituality, and deep humanity.

Until 1842 or even later Mendelssohn worked on the text of the oratorio. Consulting often with his friend Schubring, Mendelssohn took as his principal material passages from the Second Book of Kings (in the German version), in which the career of the great Hebrew Prophet Elijah is set forth. When in 1844 the composer was invited to participate in the Birmingham Festival scheduled to take place two years later, he decided to complete his oratorio for this occasion. The English translation was made by William Bartholomew. According to Mendelssohn's wishes, this version adheres closely to the wording of the King James Bible, which fact accounts for some few lapses in the wedding of words and music.

The first performance took place August 26, 1846, under Mendelssohn's direction. It was the second of four evenings of choral music of the festival, the other works being Haydn's "Creation," Handel's "Messiah," and the Beethoven "Missa Solemnis." A correspondent who was present at the performance wrote,

"How shall I describe what today has been in the Music Hall? After such an intense enjoyment it is a hard task to express one's feelings in cold words. It was a great day for the festival, a great day for Men-

(Continued on Page 17)

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delssohn, a great day for art. There were eight encores, and at the end the calling out of the composer—significant facts when one considers that it was the rigid injunction of the Committee that the public should not testify its approval by applause. But the enthusiasm would be checked by no rules; when the heart is full, regulations must stand aside. . . ."

In spite of this great success, Mendelssohn was not satisfied with the work, and many portions of it were revised after the first performances.

Queen Victoria and Prince Albert attended the first London performance, April 16, 1847. Following this performance the prince wrote Mendelssohn a warm and rather flowery letter of appreciation:

"To the noble artist who, surrounded by the Baal-worship of corrupted art, has been able by his genius and science to preserve faithfully, like another Elijah, the worship of true art, and once more to accustom our ear, lost in the whirl of an empty play of sounds, to the pure notes of expressive composition and legitimate harmony; to the great master who makes us conscious of the unity of his conception through the whole maze of his creation, from the soft whispering to the mighty raging of the elements.

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"Elijah," which is in two parts, depicts, in a dramatic style, scenes from the life of Elijah, and closes with reflective passages which explore the meaning of the narrative. Among the events of Elijah's life which figure most prominently in the work are the following:

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(Continued on Page 19)

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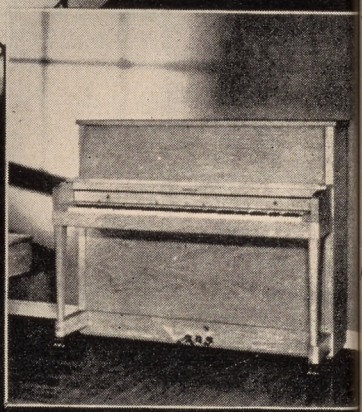


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drought upon the people, which was prophesied by Elijah. Following the prophecy, which is the opening passage of the oratorio, is an orchestral overture, constructed as a fugue, which describes the consternation of the people and the suffering which is to follow upon this curse.

2. THE RAISING OF THE WIDOW'S SON. During the days of the drought Elijah is told by an angel of the Lord to go to Zarephath, to a certain widow who will give him sustenance. He makes the journey as he is commanded, finds the widow, and when he asks for a morsel of food, she tells him she has only a handful of meal and a little oil in a cruse. "Fear not," says Elijah ". . . The barrel of meal shall not waste nor the cruse of oil fail, until the day when the Lord sends rain upon the earth."

Later, the widow's son falls ill and appears as though dead. Elijah prays God to let the child's soul come back to him. The Lord hears his prayer, and the child is restored.

3. THE RIVAL SACRIFICES. In order to show who is the true God, Elijah proposes that a bullock be offered by the faithful upon the altar of the Lord, while the followers of Baal do likewise on the altar to their god. Each deity is then to be called upon to consume the offering by fire. The prophets of Baal call upon their god in vain, while Elijah's offering to the Lord, although it has been immersed in water, is consumed by heaven-sent fire.

4. THE APPEARANCE OF RAIN. In answer to Elijah's prayer, in the third year of the drought, rain is sent to relieve the suffering of the people.

5. THE SOJOURN IN THE DESERT. Learning that his life is in danger because of the hatred of Jezebel, Elijah flees to the desert. There, weary and downcast, he implores the Lord to take away his life, for he has failed to bring his people back to God. But instead there is a great wind, and an earthquake, and fire, and the voice of the Lord comes to Elijah, telling him that there are more works he must perform, and that there are many in Israel who have not bowed unto Baal.

6. ELIJAH'S DISAPPEARANCE IN A FIERY CHARIOT. At Elijah's last moment on earth, according to Scripture, a fiery

(Continued on Page 20)

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chariot appeared from the heavens and bore him away, before the eyes of his successor Elisha.

Two salient characteristics of Mendelssohn's technique of choral composition in this monumental work may be mentioned:

a. **The choral sections have a *continuous* sound—that is, there is much overlapping of parts, so that when a phrase is ending in one voice, another phrase is usually beginning in some other voice. (This technique goes back to the sixteenth century masters of polyphonic composition.)**

b. **There is considerable use of short *a capella* (unaccompanied) choral sections between the passages which are accompanied by the orchestra.**

The text of the oratorio follows:

PART I

INTRODUCTION.

Recitative.

ELIJAH.—As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

1 Kings xvii. 1.

OVERTURE.

THE PEOPLE.—Help, Lord! wilt Thou quite destroy us?

The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

Jeremiah viii. 20.

Recitative Chorus.

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!

Lament iv. 4.

Duet and Chorus

THE PEOPLE.—Lord! bow thine ear to our prayer!

DUET.—Zion spreadeth her hands for aid; and there is neither help nor comfort.

Lament. i. 17.

Recitative.

OBADIAH.—Ye people, rend your hearts, and not your garments, for your transgressions the Prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil.

Joel ii. 12, 13.

Air.

If with all your hearts ye truly seek me, ye shall ever surely find me. Thus saith our God.

Oh! that I knew where I might find Him, that I might even come before His presence.

Deut. iv. 29. Job xxiii. 8.

Chorus.

THE PEOPLE.—Yet doth the Lord see it not; He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us!

For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins on the children to the third and fourth generation of them that hate Him. His mercies on thousands fall—fall on all them that love Him, and keep His commandments.

Deut. xxviii. 22. Exodus xx. 5, 6.

Recitative.

AN ANGEL.—Elijah! get thee hence; depart, and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

I Kings xvii. 3.

Double Quartet.

ANGELS—For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

Psalm xci. 11, 12.

Recitative.

AN ANGEL.—Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

I Kings xvii. 7, 9, 14.

Recitative and Air.

THE WIDOW.—What have I to do with thee, O man of God? art thou come to me, to call my sin unto remembrance?—to slay my son art thou come hither? Help me, man of God! my son is sick! and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

ELIJAH.—Give me thy son. Turn unto her, O Lord my God; in mercy help this widow's son! For Thou are gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, O let the spirit of this child return, that he again may live!

THE WIDOW.—Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

ELIJAH.—Lord, my God, O let the spirit of this child return, that he again may live!

THE WIDOW.—The Lord hath heard thy prayer, the soul of my son reviveth!

ELIJAH.—Now behold, thy son liveth!

THE WIDOW.—Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

BOTH.—Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

O blessed are they who fear Him!

1 Kings xvii. 17, 18, 21—24. Job x. 15. Psalm xxxviii. 6; vi. 7; x. 14; lxxxvi. 15, 16; lxxxviii. 10; cxxviii. 1.

Chorus.

Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

Psalm cxxviii. 1; cxii. 1, 4.

Recitative.—ELIJAH, AHAB, and CHORUS.

ELIJAH.—As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

AHAB.—Art thou Elijah? art thou he that troubleth Israel?

CHORUS.—Thou are Elijah, he that troubleth Israel!

ELIJAH.—I never troubled Israel's peace; it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou hast followed Baalim!

Now send and gather to me, the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

CHORUS.—And then we shall see whose God is God the Lord.

ELIJAH.—Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah: and the God who by fire shall answer, let him be God.

CHORUS.—Yea; and the God who by fire shall answer, let him be God.

ELIJAH.—Call first upon your god: your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest-gods and mountain-deities.

1 Kings xvii. 1, 15, 18, 19, 23-25.

Chorus

PRIESTS OF BAAL.—Baal, we cry to thee! hear and answer us! Heed the sacrifice we offer! hear us! O hear us, Baal!

Hear, mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe! O hear us, Baal!

Recitative.

ELIJAH.—Call him louder, for he is a god! He talketh; or he is pursuing, or he is in a journey; or, peradventure, he sleepeth; so awaken him; call him louder.

Chorus.

ELIJAH.—Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him, and prophesy! Not a voice will answer you; none will listen, none heed you.

Chorus.

PRIESTS OF BAAL.—Hear and answer, Baal! Mark! how the scorner derideth us! Hear and answer!

1 Kings xviii. 1, 15, 17, 18, 19, 23—29.

Recitative and Air.

PRIESTS OF BAAL.—Hear our cry, O Baal! now arise! wherefore slumber?

Recitative and Air.

ELIJAH.—Draw near, all ye people: come to me!

(Continued on Page 46)

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Sat. Oct. 22 (8 P.M.) **TOSCA** (Puccini) Mme: Kirsten; Messrs: Turrini, Weede, Cehanovsky, De Paolis.

Sun. Oct. 23 (3 P.M.) **LOHENGRIN** (Wagner) Mmes: Borkh, Rankin; Messrs: Sullivan, Welitsch, Edelmann, MacNeil.

Tues. Oct. 25 (8 P.M.) **LOUISE** (Charpentier) Mmes: Kirsten, Turner; Messrs: Sullivan, Herbert, Alvary, Lachona.

Wed. Oct. 26 (8 P.M.) **AIDA** (Verdi) Mmes: Tebaldi, Turner; Messrs: Turrini, Warren, Tozzi, Ligeti.

Fri. Oct. 28 (8 P.M.) **DER ROSENKAVALIER** (Strauss) Mmes: Schwarzkopf, Bible, Warenskjold; Messrs: Edelmann, Herbert, Fredericks.

Sat. Oct. 29 (8 P.M.) **FAUST** (Gounod) Mmes: Carteri, Bible, Hilgenberg; Messrs: Peerce, Siepi, MacNeil.

Sun. Oct. 30 (3 P.M.) **LE COQ D'OR** (Rimsky-Korsakoff) Mmes: Dobbs, Roggero; Messrs: Alvary, Fredericks, Tozzi, Schwabacher.

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RUDOLF FIRKUSNY, Pianist

MENDELSSOHN . . . . Overture in B Minor "The Hebrides" (Fingal's Cave) Op. 26

BEETHOVEN . Concerto for Pianoforte, No. 4, in G Major, Op. 58

I. Allegro moderato
II. Andante con moto
III. Rondo: vivace

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INTERMISSION

BERLIOZ . . . . Symphonie Fantastique, in C Major, Op. 14 a

I. Dreams, Passions: Largo: Allegro agitato e appassionato assai
II. A Ball: Waltz: allegro non troppo
III. Scene in the Meadows: Adagio
IV. March to the Scaffold: Allegretto non troppo
V. A Witches' Sabbath: Larghetto: allegro

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Concert Comments

THURSDAY, JULY 28, 1955

by ROBERT TURNER

Overture, "The Hebrides" ("Fingal's Cave"), Op. 26
Felix Mendelssohn-Bartholdy (1809-1847)

The year 1829 was an eventful one for the young Mendelssohn. Almost all at once he completed his course at the University of Berlin, decided upon music as his life work, and conducted the first performance since Bach's death, seventy-nine years earlier, of the "Passion According to St. Matthew."

In April, a month after the highly significant Bach performance, and with his mind made up as to the future, Mendelssohn set off on his "grand tour"—three years of travel which not only were to take him to several lands, but were to prove musically productive as well. Before the end of May he was appearing in London as composer, conductor and pianist, and beginning his long reign of popularity in England.

When the musical season was over, young Mendelssohn continued his travels, proceeding through Scotland, and stopping August 7 at Staffa in the Hebrides, to view the great and historic cave, whose basalt pillars reminded him of "the interior of a great organ, waiting for the tumultuous waves to play upon it." The strange loneliness of the scene was mentioned in the writings of Klingemann, the friend with whom Mendelssohn was touring Scotland (and, incidentally, the one who first learned from the composer, several years later, of his plan for the creation of "Elijah"):

> "We put out in boats and climbed, the hissing sea close beside us, over the pillar stumps to the celebrated Fingal's Cave. A greater roar of waters surely never rushed into a stranger cavern. . . . It lay there in utter loneliness, the wide gray sea within and without."

The wonderful opening theme of the "Hebrides" Overture came to Mendelssohn in a flash of inspiration. In a letter to his sister written at the time, he says: "In order to make you understand how extraordinarily the Hebrides affected me—the following

(Continued on Page 26)

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2-261

came into my mind there." He then wrote down twenty-one measures of the melody which later was to become the first theme of the overture.

Completing his score in Italy the following year, Mendelssohn achieved a striking tone-picture of crashing waves, whistling winds, and the salty smell of seaweed. The overture was revised and cast in its present form in 1832.

Concerto No. 4, in G Major, for Piano and Orchestra

Ludwig van Beethoven (1770-1827)

In its charm, its almost innocent happiness and fairy-tale atmosphere, Beethoven's G Major Concerto (1805) is akin to his violin concerto. And like the violin concerto, it lay long neglected while more brilliant works, such as the C Minor and E Flat Major concertos, held the attention of the public. It was Mendelssohn, champion of many a neglected work, who rescued the G Major from obscurity. He introduced it to the public in one of the Gewandhaus concerts in Leipzig in 1836, playing the solo part himself. Schumann, who was in the audience, preserved the thrill of the occasion in one of his articles, in which he said, "I sat in my place without moving a muscle or even breathing—afraid of making the least noise—and experienced pleasure such as I have never enjoyed."

In this concerto, Beethoven created a vehicle not only for the performers on the delicate pianos of his own day, but for later generations and later instruments as well. Its purling scales and elaborate figurations prophesied—nay, even helped to bring about—the development of the virtuoso piano technique of the middle and late nineteenth century.

The composer himself played the solo part in the first performance of the work—at a concert in Vienna's famous Theater an der Wien, December 22, 1808. The occasion, though memorable, was not unalloyed pleasure for the audience, who had to sit huddled in their cloaks in extreme cold, listening for four hours to a program which, besides the concerto, included the first performances of the Fifth and Sixth Symphonies, the Fantasia for Piano, Chorus and Or-

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chestra, and several other works. In an irritable mood because of the small size of the audience, Beethoven behaved churlishly throughout the evening. As he took his place at the piano to play the concerto, he made a ludicrously elaborate bow to Prince Wielhorsky, the sole member of the aristocracy present, to show his displeasure at the absence of the other members of the nobility.

The first movement begins with a meditative theme, the first few measures of which are given, unconventionally, to the solo piano. The theme continues in a melodious *tutti*, rich in thematic invention, finally leading to the re-entry of the piano on a reference to the first theme. As the movement develops, the inexhaustible imagination of the composer is revealed in all manner of delicately ornamented variations, elaborate figuration and fresh thematic transformation.

The short second movement, *andante con moto*, is one of the finest gems in the concerto literature. It was Liszt who called it "Orpheus taming the wild beasts." It is an unforgettable dialogue in which the orchestra, in rude, menacing octaves, is repeatedly answered by a plaintive melody in the piano. As the dialogue progresses, the coarse octaves of the orchestra become softer and more docile, yielding to the sweet strains of the piano.

The final rondo has often been compared to a folk song or a rustic dance. Its main theme is first heard in the strings, and is repeated with embellishments by the piano. Much humorous by-play ensues from this theme, and the collateral material adds further fire and brilliance as the music sweeps on, through a cadenza to an impassioned statement of the original material by the orchestra, and a nobly-proportioned coda.

(Continued on Page 28)

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"Symphonie Fantastique" in C, Op. 14a . Hector Berlioz (1803-1869)

The "Symphonie Fantastique" is the first of two early Berlioz works which together were called "*Episode de la vie d'un artiste*" ("Episode in the Life of an Artist"). (The companion work is an obscure "lyric monodrama" called "Lelio.") These works were inspired by, and gave expression to, Berlioz' soul-searing (but unrequited) love for the Irish actress, Henrietta Smithson. (Five years after their meeting Henrietta relented and became Berlioz' wife—but that is another story.) These circumstances—the emotional turmoil, and the expression of it in vivid artistic terms—were perfectly in keeping with the composer's temperament, and with the age in which he lived: the age of the hyper-emotional, often melancholy, often eccentric, Romantic artist.

In spite of his artistic temperament, Berlioz came from a solid, middle-class, comparatively commonplace background. His father, a small-town physician who was not sympathetic to the idea of music as a profession, wanted a medical career for his son. And so the young Hector, at 17, commenced his medical studies in Paris, despite his consuming interest in music. For more than three years he kept to his studies, but Gluck and Beethoven, not biology and anatomy, finally claimed him. His father consented to continue his support for a time, if he showed promise of making a success. But times were difficult, and the doors of musical Paris were barred to an unknown newcomer. Soon the young composer was left to make his way alone.

In the fall of 1827 Berlioz first saw Henrietta, when she came to Paris as a member of an English Shakespearean company. For a long time the young composer did not even meet her, though he was smitten with a *grande passion*. In a letter to a friend he wrote,

"I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always in London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! Oh, unhappy one! . . ."

The young composer's ardor was a powerful spur to artistic endeavor.

(Continued on Page 50)

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TESTIMONIAL

Acknowledging the unselfish and devoted service to Hollywood Bowl rendered over a quarter of a century by Mrs. Emma M. Bartlett, the Volunteer Committee through its chairman Mrs. Whitley C. Collins has presented an illuminated scroll to Compton's "First Lady."

For 25 years Mrs. Bartlett has conducted an effective "campaign" for the Bowl. In her capacity as Chairman of the Allied Arts Committee of the Compton Chamber of Commerce, she has been a dynamic champion of fine music in general and Hollywood Bowl in particular. As pointed out in the testimonial, she has made Compton "Bowl conscious" through her annual campaigns on behalf of Symphonies under the Stars. Each summer she has led a large and representative delegation of her fellow citizens to the famous amphitheatre.

"The effect of Mrs. Bartlett's pioneering has been far reaching" for her annual Compton nights program has inspired other communities to organize similar projects.



(Left) Mrs. Collins, (Right) Mrs. Bartlett

FLOWER GIRL

For a number of years Mel Bulkley was switchboard operator for Hollywood Bowl. Her cheery voice and friendly "good morning, Hollywood Bowl" won the attention of a legion of phone callers. She now is on a Sabbatical and finds time to make beautiful artificial flowers. A bouquet of Mel's specialties': carnations and roses brightens up the office of Walter Arms, Jr., manager of the Bowl's ticket office.

JEEP RIDER

One of the busiest men in Hollywood Bowl is Orv Wortman, electrical expert. If you look sharp you will see a streak of green zipping across the landscape. It's Orv in his green Jeep speeding from one task to another. He is attached to the jeep in more ways than one. He and Mrs. Wortman (Bill) made a trip to Baja California in the jaunty vehicle and wrote a book about it. "Bouncing Down to Baja" is a lively account of a "guy, a gal, and a jeep, and their adventure into one of North America's forgotten lands—Baja California." Orv served with the Navy amphibious forces in North Africa, Sicily and Italy during World War II. He and his wife were born in Cincinnati and she is a Phi Beta Kappa. During the summer as head electrician Orv is responsible for all of the lighting in the Bowl but he is a top notch operator in many fields. During the winter he is stage manager for the Los Angeles Philharmonic Orchestra.

YOUNG ASPIRANTS

One night backstage, a flock of youngsters shepherded by a tall broad-shouldered, genial man went in search of musicians. The boys and girls (43 of

them) are members of the Baldwin Park Elementary School orchestra, band and instrumental class, (4th to 8th grades) Eugene N. Tabert music instructor (and guide for the Bowl trip). They heard a concert then went behind the scenes for a closeup of the instrumentalists in the Los Angeles Philharmonic Orchestra. Without doubt some of the Baldwin Park musical aspirants will be in the orchestra personnel one day.

BIRTHNOTE

Blessings came double to Douglas Crane, associate publisher and editor of the Hollywood Bowl Magazine. His wife, Andrea Powell Crane presented him with twins early this month. They are: Philip and Alexandra. Mr. Crane was a mite of a lad when he first came to Hollywood Bowl and lisped his appreciation of the Symphonies under the Stars. He is a charter member of the "I Remember When" Society of the Bowl. Mrs. Crane, London-born is a pianist, so any day now we may receive an announcement heralding the debut of duo pianists Philip and Alexandra.

BRAHMSIAN

In an early issue of this magazine we related the activities of a cat, a dog and a blue jay, present and erstwhile denizens of the Bowl. Our attention has been called to the small bird that put on a performance during the playing of Brahms Symphony No. 4. That would be Francois (Frankie) Finch, a showoff from away back. He dotes on Brahms music and on the night in question he put on a flying act in the shell that fitted into the melodies from the orchestra. During the 3rd movement he chirped a few cadenzas from his station on a microphone and flew away when Chopin's concerto began. He doesn't care much for Chopin. That's Frankie, for you. He's an exhibitionist.



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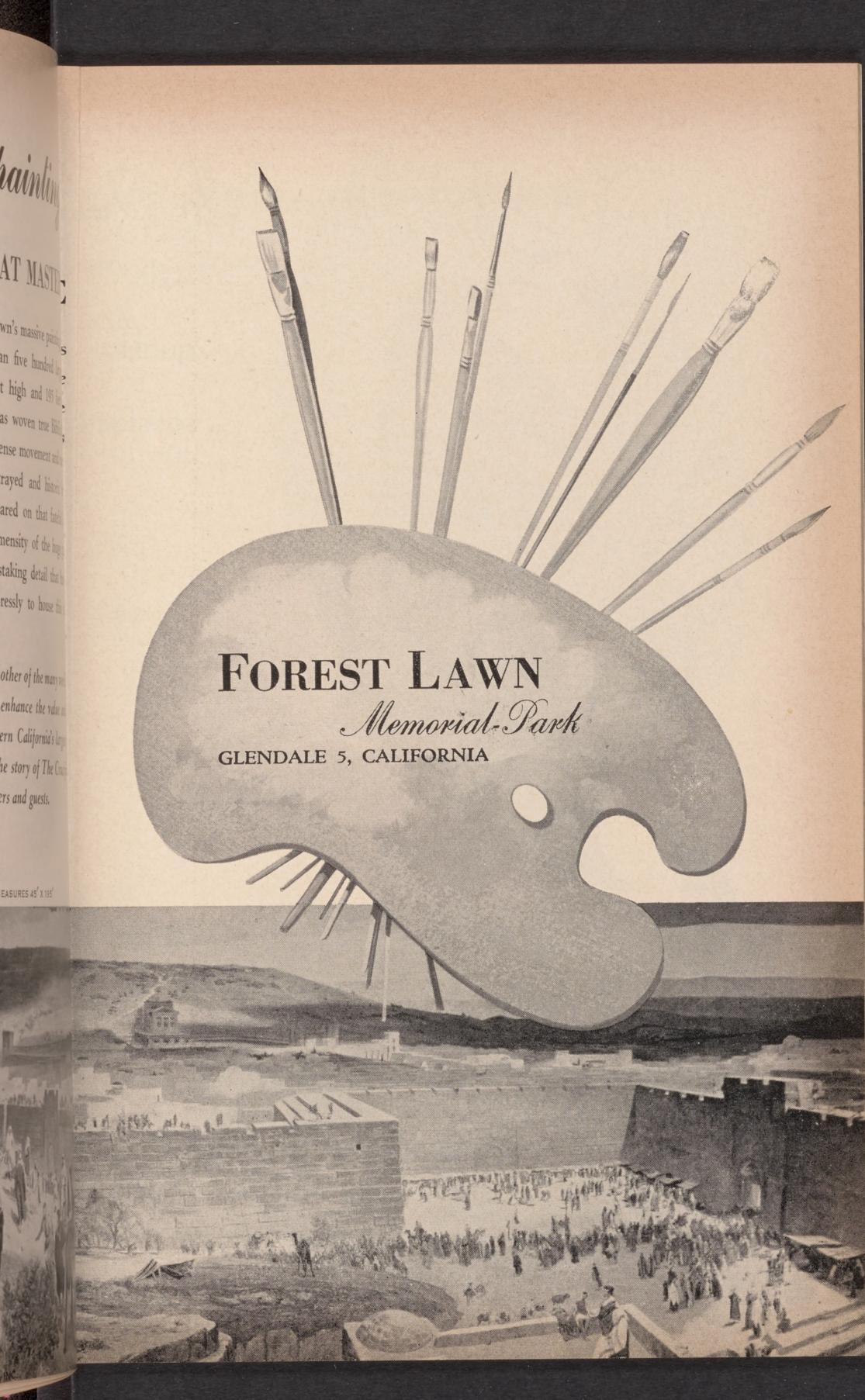
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ROBERT MERRILL, Baritone

TOCH . . . . . "Circus," an overture

KAY . . . . . "Saturday Night" from "Western Symphony"

Two Arias:

GOUNOD . . . . . Scena and Recitative: "O Sainte Médaille" and Cavatina: "Avant de quitter ces lieux" from the opera "Faust"

BIZET . . . . . "Toreador Song" from the opera "Carmen"

MR. MERRILL

GROFÉ . . . . . "Hudson River" Suite

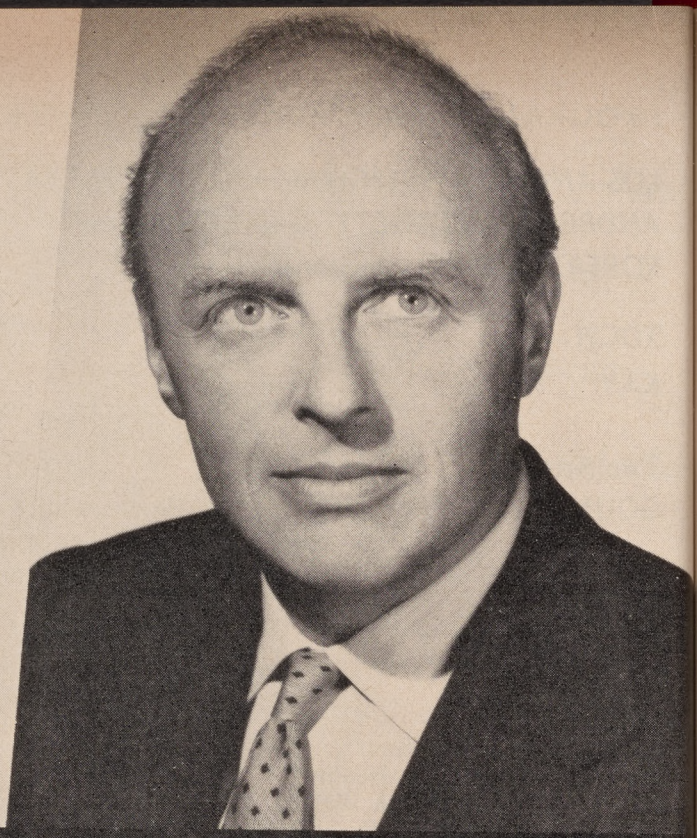
The River
Henry Hudson
Rip Van Winkle
Albany Night Boat
New York

First performance in Hollywood Bowl

INTERMISSION

(Continued on Page 37)





ANDRE
KOSTELANETZ
conductor

HOLLYWOOD BOWL POPS

ROBERT
MERRILL



SATURDAY PROGRAM . . . . . *(Continued)*

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b) LEHAR . . . . . "Yours is My Heart Alone"
c) HERBERT . . . . . "Thine Alone" from "Eileen"
MR. MERRILL

KERN . . . . . "Showboat" Scenario

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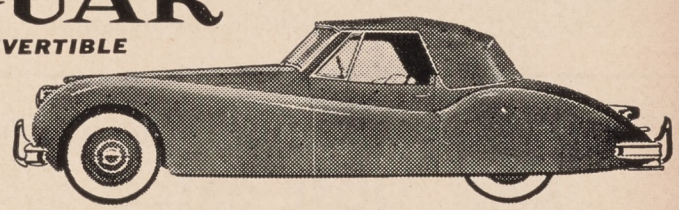
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Concert Comments

SATURDAY, JULY 30, 1955

by ROBERT TURNER

HOLLYWOOD BOWL "POPS"

Ernst Toch (1887-) is an Austrian composer who has been known to the international music world for many years. His name is especially associated with Los Angeles, which was his home for a considerable period beginning in 1940.

Circus — An Overture (Toch)

The festive "Circus Overture" (1953) features much realistic imitations of animals who snarl and quarrel until order is restored by the crack of a whip. At one point the clown gets "stuck" high up in the Big Top and calls for a ladder which, as the ensuing "boom" shows, was too short!

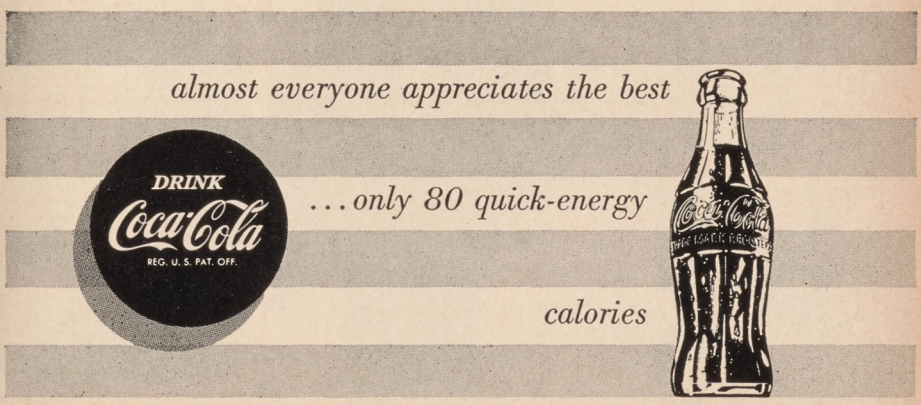
The familiar opera "Faust" by Charles Gounod (1818-1893) is one of numerous adaptations of Goethe's tragedy. Goethe's work in turn is but one version (the greatest one, to be sure) of the stories about Faustus, a famous magician and adventurer who lived in the sixteenth century. Some of the legends about him are really based on tales of the Middle Ages. A famous literary work about Faustus is Marlowe's drama, "The Tragical History of Dr. Faustus," which follows the traditional theme, according to which Faustus sells his soul to the devil in return for worldly power, wealth and pleasure. After he has tasted these things, the hour finally arrives when he must keep his bargain, and his soul is consigned to Hell.

"Faust" Excerpts

In Goethe's play the plot is changed: the doctor finds his supreme happiness in unselfish service to others, and because of this he escapes the clutches of the devil.

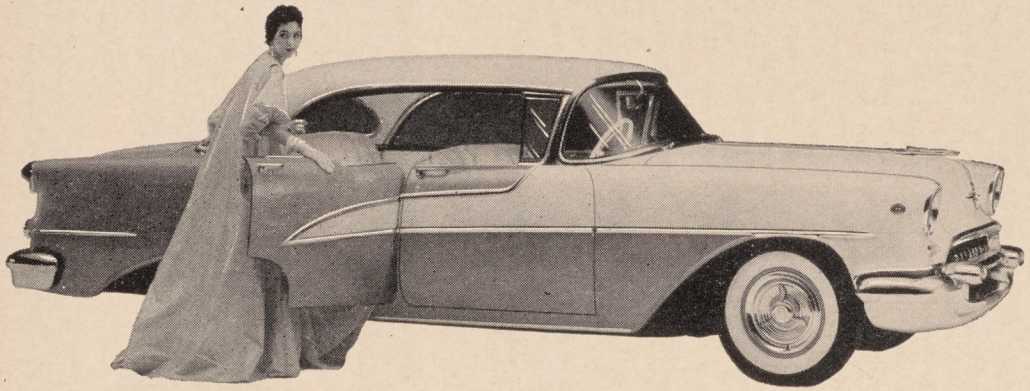
The Gounod opera does not follow the story to its conclusion, but seems closer to the traditional tale. The excerpts which are sung tonight come from the second act, and are sung by Valentin, brother of Marguerite who is to become Faust's loved one. The scene is a village square; a fair is in progress. Valentin, who is a young soldier, is about to depart for war. In the recitative, "O Sainte Médaille," he muses about the little medallion which his beloved sister has given him to charm away danger. In the famous "Avant de quitter ces lieux" he commends his sister to God's care, reflects on the sadness of leaving home and friends, then sings of the glories of battle and victory.

(Continued on Page 41)



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SATURDAY CONCERT COMMENTS . . . . . *(Continued)*

"Hudson River Suite" (Grofe)

The idea for the "Hudson River Suite" originated last winter in New York when Ferde Grofe (1892-) was having luncheon with Mr. Kostelanetz a few days after the conductor had presented his "Mississippi Suite" at Carnegie Hall. Under the date-line "Santa Monica, California, May 21, 1955," Grofe wrote,

"At one point during our meeting he [Kostelanetz] mentioned that for a long time he had an idea for a composition based on the Hudson River. Although his enthusiasm should not have come as a surprise to me, because he has always been a champion of expressing the American scene in musical terms, and has commissioned several important works in the past, he became so persuasive while telling me of his synopsis for his proposed suite, that without much hesitation I found myself agreeing to compose the work along the lines he suggested."

For a description of the movements we also have the composer's own synopsis:

I. "The River" starts with the lower reaches of the Hudson, its broad, sweeping, majestic flow before it reaches the Atlantic. It also describes the colorful cliffs and woodlands of the Palisades along its shores. This is the mood of the music heard in the broad melodic line with its varied embellishments reflecting the sweep of the mighty Hudson.

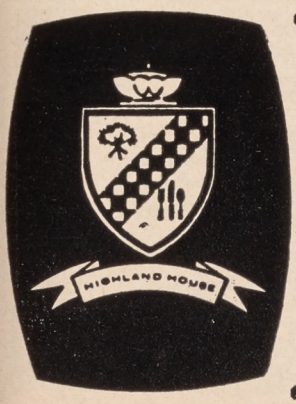
II. "Henry Hudson" is a musical portrait of the famous explorer. The melody is heroic and depicts the temperament and courage of the immortal navigator.

III. "Rip Van Winkle" is the tale of Washington Irving in a musical setting. It begins with Rip whistling for his dog, answered by his barks. Then follows the happy stroll up the mountainside in the Catskills. Eventually Rip meets up with the dwarfish little men with their beards, playing nine-pins in the ravine. The rolling of the balls sounds like thunder in the distance. Rip joins them in their festivities. The twenty years' sleep follows. Finally his awakening. He whistles for his dog, but there is no answer. His disheveled appearance, the rusty barrel and rotted stock of his gun are all that is left. Eventually he is reunited with his daughter, and finds solace with her and his grandchildren, telling them tales of Henry Hudson and his motley crew.

IV. "Albany Night Boat." The music reflects the moonlit night aboard the boat, as expressed in a romantic theme. While the boat glides smoothly over the water, a small jazz band begins to play on deck. There is general gaiety, laughter and dancing, while romance highlights the scene.

(Continued on Page 53)

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Artists of the Week

EDUARD VAN BEINUM

One of the world's truly great conductors, Eduard van Beinum this week will make his third and fourth appearances at Hollywood Bowl. But he will return to California in the fall to conduct the Los Angeles Philharmonic Orchestra in four concerts (two pairs) during the regular 1955-56 winter season at Philharmonic Auditorium. Van Beinum's success is based not only on his musical authority and orchestra-control but on his wide and inclusive repertoire. He conducts Bartok and Bruckner with the same enthusiasm with which he directs Beethoven and Bach; and is equally at home with modern French and Russian composers, and with the music of Haydn, Mozart and other great masters. In his early twenties, Van Beinum deserted what promised to be a brilliant career either as a pianist or violinist to concentrate on conducting. At the age of 26 he was engaged as director of the Haarlem Orchestra. Four years later he was called to Amsterdam to assist William Mengelberg. When Mengelberg retired at the end of World War II Van Beinum was appointed permanent musical director. Since 1949 he has served as "first conductor" of the London Philharmonic in addition to carrying on his duties with the Concertgebouw.

LOIS MARSHALL

A Canadian, Soprano Lois Marshall is a winner of her native land's most coveted musical honor—the Eaton Award. She has sung with all of Canada's top symphony orchestras, as well as many famous orchestras in the United States. Miss Marshall made her Naumberg Award-Winning debut at Town Hall, New York in December, 1952; and was personally engaged by Arturo Toscanini to sing Beethoven's "Missa Solemnis." She has considerable operatic experience; and also was previously honored as the outstanding graduate of the Toronto Royal Conservatory.

KAY FESSENDEN

A Los Angeles contralto, Kay Fessenden has sung outstandingly in oratorio for many years throughout Southern California; and a few seasons ago she sang in Beethoven's Ninth Symphony with Alfred Wallenstein and the Los Angeles Philharmonic Orchestra. She has appeared in the Carmel and Los Angeles Bach Festivals and with various choral groups. She is presently



soloist at the First Methodist Church in Glendale.

ALEX E. MARTIN

The tenor for "Elijah," Alex E. Martin came to California in 1950 from Cleveland, where he had been very active in oratorio, concert and church music. Locally he has appeared in operatic roles with the Euterpe Opera Reading Club and Los Angeles Conservatory of Music & Arts. He has sung with the Santa Monica and Highland Park symphonies, and last fall with the Lauritz Melchior Troupe in Las Vegas and Reno. Martin is tenor soloist for the First Methodist Church of Pasadena.

DONALD GRAMM

One of the nation's leading bass-baritones, Donald Gramm has been soloist with many leading symphony orchestras, including the Los Angeles Philharmonic Orchestra, New York Philharmonic, Pittsburgh Symphony, Boston Symphony and San Francisco Symphony. During the last year he appeared as "Hortensio" for the national TV premiere of Vittorio Giannini's new opera, "The Taming of the Shrew." In addition to a heavy schedule of television shows and summer festivals, he is the leading bass-baritone with the New York City Center Opera Company.

RUDOLF FIRKUSNY

An internationally famed pianist, Rudolf Firkusny has appeared as soloist with most of the major symphony orchestras of the world. He has

(Continued on Page 44)

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Artists of the Week

(Continued from Page 43)

also played under more extenuating circumstances than the occasional rush for a plane or train following a concert in order to maintain schedules. Firkusny crammed some music into a suitcase and fled Prague in 1939 when German troops marched in. Making his way eventually to Paris, he gave the last concert held by the Society for Contemporary Music before the French capital fell. He has been soloist with the New York Philharmonic-Symphony six straight years—something of a record. Firkusny has been called "a global pianist," since he plays regular concert periods in this country, Europe and South America, shunting back and forth by plane. He became an American citizen two years ago, and lives in New York.

ANDRE KOSTELANETZ

A unique position in the world of music has been firmly held by Andre Kostelanetz ever since he first appeared before the American public. He has received numerous citations for having contributed much to the widening of the listening audience of classical music through his radio programs, which for many years were the principal musical attractions on the airwaves. One of the truly outstanding conducting careers in the recording field, his name is a musical by-word around the world. Readers' Digest recently published



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the fact that more than 25 million Kostelanetz records have been sold during the past 12 years. His career in the concert field is equally distinguished, and he appears regularly with the world's leading symphony orchestras. Kostelanetz has commissioned works by outstanding American composers, including Aaron Copland's "The Lincoln Portrait." Volunteering in World War II, Kostelanetz organized orchestras of fighting men and conducted them in concerts in Germany, Italy, China, India, Burma, Iran and North Africa. For the past two seasons he has conducted the New York Philharmonic-Symphony in a new series of special Saturday night non-subscription concerts at Carnegie Hall. These popular concerts, which played to standing-room-only crowds, will be continued next season.

ROBERT MERRILL

Superlatives ranging from "golden" to "magnificent" have been employed by the world's leading critics to describe the baritone voice of handsome Robert Merrill. His voice is pure in timbre, powerful yet controlled in delivery. Merrill is a leading baritone with the Metropolitan Opera Co.; has many nationwide successful concert tours to his credit; has appeared in movies, and on radio and television frequently, and he records for RCA Victor. He also has the unusual dual distinction of having legions of teen-age fans (as the result of a special performance of "Carmen" for high school and college students given at the Metropolitan Opera House) and last but certainly not least, he enjoys the distinction of being Arturo Toscanini's "favorite baritone."

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Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and I am Thy servant; O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned!

1 Kings xviii. 30, 36, 37.

Quartet.

ANGELS.—Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand,

Thy mercy, Lord, is great; and far above the heavens. Let none be made ashamed that wait upon Thee.

Psalm lv. 22; xvi. 8; cviii. 5; xxv. 3.

Recitative.

ELIJAH.—O Thou, who makest thine angels spirits;—Thou, whose ministers are flaming fires, let them now descend!

Psalm civ. 4.

Chorus.

THE PEOPLE.—The fire descends from heaven; the flames consume his offering!

Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord; and we will have no other gods before the Lord!

1 Kings xviii. 38, 39.

Recitative.

ELIJAH.—Take all the prophets of Baal; and let not one of them escape you: bring them down to Kishon's brook, and there let them be slain.

Chorus.

THE PEOPLE.—Take all the prophets of Baal; and let not one of them escape us: bring all, and slay them!

1 Kings, xviii. 40.

Air.

ELIJAH.—Is not His word like a fire: and like a hammer that breaketh the rock into pieces?

For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

Jer. xxiii. 29. Psalm vii. 11, 12.

Air.

Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him.

Hosea vii. 13.

Recitative and Chorus.

OBADIAH.—O man of God, help thy people! Among the Idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

ELIJAH.—O Lord, thou hast overthrown thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God!

THE PEOPLE.—Open the heavens and send us relief; help, help Thy servant now, O God!

ELIJAH.—Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

THE YOUTH.—There is nothing. The heavens are as brass above me.

ELIJAH.—When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them: then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

THE PEOPLE:—Then hear from heaven, and forgive the sin! Help! send Thy servant help, O Lord!

ELIJAH.—Go up again, and still look toward the sea.

THE YOUTH.—There is nothing. The earth is as iron under me!

ELIJAH.—Hearest thou no sound of rain? —seest thou nothing arise from the deep?

THE YOUTH.—No; there is nothing.

ELIJAH.—Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

THE YOUTH.—Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with

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clouds and with wind: the storm rusheth louder and louder!

THE PEOPLE.—Thanks be to God, for all His mercies!

ELIJAH.—Thanks be to God, for He is gracious, and his mercy endureth for evermore!

Jer. xiv. 22. 2 Chron. vi. 19, 26, 27. Deut. xxviii. 23. Psalm xxviii. 1; cvi. 1. 1 Kings xviii. 43, 45.

Chorus.

Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices!

The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

Psalm xciii. 3, 4.

PART II.

Air.

Hear ye, Israel; hear what the Lord speaketh:—"Oh, hadst thou heeded my commandments!"

Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by Tyrants: thus saith the Lord:—I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.

Isaiah xlviii. 1, 18; liii. 1; xlix. 7; xli. 10; 11, 12, 13.

Chorus.

Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God, saith unto thee, "Be not afraid!"

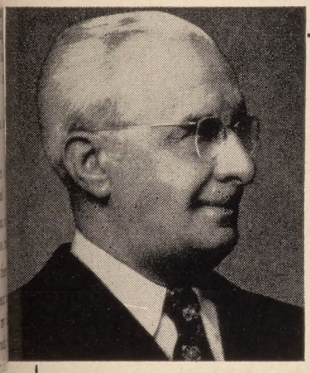
Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

Isaiah xii. 10. Psalm xii 7.

Recitative.

OBADIAH.—Man of God, now let my words be precious in thy sight. Thus saith Jezebel; "Elijah is worthy to die." So the mighty gather against thee, and they have

(Continued on Page 48)



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prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee; He will not fail thee, He will not forsake thee. Now begone, and bless me also.

ELIJAH.—Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

2 Kings i. 13. Jer. v. 3; xxvi. 11. Psalm lix. 3. 1 Kings xix. 4. Deut. xxxi. 6. Exodus xii. 32 1 Samuel xvii. 37.

Air.

ELIJAH.—It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts! for the children of Israel have broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword: and I, even I, only am left; and they seek my life to take it away.

Job vii. 16. 1 Kings xix. 10.

Recitative.

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

1 Kings xix. 5. Psalm xxxiv. 7.

Trio.

ANGELS.—Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved: thy Keeper will never slumber.

Psalm cxxi. 1, 3.

Chorus.

ANGELS.—He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

Psalm cxxi. 4; cxxxviii. 7.

Recitative.

AN ANGEL.—Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go; to Horeb, the mount of God.

ELIJAH.—O Lord, I have laboured in vain; yea, I have spent my strength for naught!

O that thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works!

O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee? O that I now might die!

1 Kinks xix. 8. Isaiah xlix. 4; 1, 2; lxiii. 7.

Air.

O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil doers.

Psalm xxxvii. 1, 7.

Chorus.

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake.

And after the earthquake there came a fire: but yet the Lord was not in the fire.

And after the fire there came a still small

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voice; and in that still voice, onward came the Lord.

1 Kings xix. 11, 12.

Recitative.

Above Him stood the Seraphim, and one cried to another:

Quartet and Chorus.

ANGELS—Holy, holy, holy is God the Lord—the Lord Sabaoth! Now His glory hath filled all the earth.

Isaiah vi. 2, 3.

Chorus.

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future; and in Horeb, its vengeance.

And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

Ecclesiastes xlviii. 1, 6, 7. 2 Kings ii. 1, 11.

Air.

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

Matthew xiii. 43. Isaiah li. 11.

Quartet.

O! come every one that thirsteth, O come to the waters: come unto Him. O hear, and your soul shall live for ever!

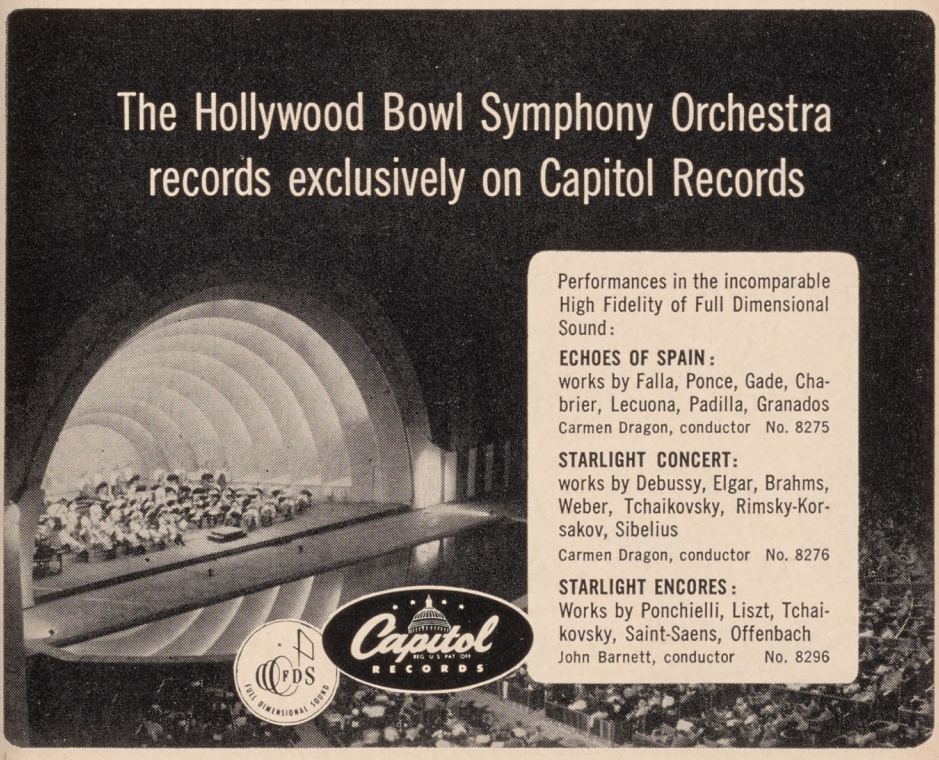
Isaiah lv. 1, 3.

Chorus.

And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you.

Lord, our Creator, how excellent Thy name is in all the nations! Thou fillest heaven with thy glory. Amen!

Isaiah lviii. 8. Psalm iii. 1.

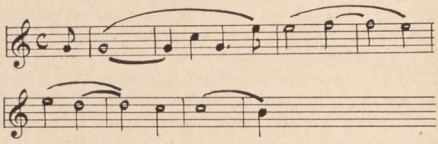


Properly to impress the loved one, he composed the "Fantastic Symphony" and arranged for its first performance as well (December 5, 1830). At this concert both composer and performance were acclaimed.

Although, as Berlioz admitted much later in his memoirs, the young lady was not present—"absorbed in her own brilliant career, she never even heard of my name, my struggles, my concert, or my success!"—the performance nevertheless bore fruit for Berlioz' future. Liszt was in the audience, and from that time forward was one of the young composer's supporters. (The "Symphonie Fantastique," it may be mentioned, appears to have influenced Liszt in the creation of his tone poems.) Paganini, also present and deeply impressed, sought a meeting with Berlioz (colorfully described in his memoirs) and commissioned a new work from him (the "Harold in Italy" Symphony).

One of the most original features of the "Fantastic Symphony" is the way it is orchestrated. It demands an orchestra of at least 90 pieces (practically unheard of in Berlioz' day). Besides the usual complement, the score calls for E flat clarinet, four bassoons, two cornets, two tubas, four tympani, two harps and church bells. The sound of this aggregation is not new to our ears today, but it is nonetheless amazing, considering that Beethoven's Ninth Symphony (extremely ambitious for its time in its scoring) was brought out only six years earlier!

An interesting structural feature of the "Fantastic" is the *idée fixe* (fixed idea)—a melody representing the loved one, which is first heard, slow and soft, on muted violins at the outset of the first movement, and returns in some form in each of the other movements:

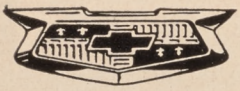


Another noteworthy feature is the employment in the last movement of the *Dies Irae* (Day of Wrath), initially played on the tubas. This ancient church chant was also employed, to eerie effect, by Saint-Saëns, Liszt, Rachmaninoff, and other composers.

Berlioz wrote out his own "program" for the symphony, which is printed with the score. It runs as follows:

A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair. The narcotic dose he had taken was too weak to cause death, but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feelings, and his memories find utterance in his sick brain in the form of musical imagery. Even the Beloved One takes the form

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of a melody in his mind, like a fixed idea which is ever returning and which he hears everywhere.

FIRST MOVEMENT

Dreams, Passions

At first he thinks of the uneasy and nervous condition of his mind, of somber longings, of depression and joyous elation without any recognizable cause, which he experienced before the Beloved One had appeared to him. Then he remembers the ardent love with which she suddenly inspired him; he thinks of his almost insane anxiety of mind, of his raging jealousy, of his reawakening love, of his religious consolation.

SECOND MOVEMENT

A Ball

In a ballroom, amidst the confusion of a brilliant festival, he finds the Beloved One again.

THIRD MOVEMENT

Scene in the Meadows

It is a summer evening. He is in the country, musing, when he hears two shepherd lads who play, in alternation, the *ranz des vaches* (the tune used by the Swiss shepherds to call their flocks). This pastoral duet, the quiet scene, the soft whisperings of the trees stirred by the zephyr wind, some prospects of hope recently made known to him, all these sensations unite to impart a long unknown repose to his heart and to lend a smiling color to his imagination. And then She appears once more. His heart stops beating, painful forebodings fill his soul. "Should she prove false to him!" One of the shepherds resumes the melody, but the other answers him no more . . . Sunset . . . distant rolling of thunder . . . loneliness . . . silence. . . .

FOURTH MOVEMENT

March to the Scaffold

He dreams that he murdered his Beloved, that he has been condemned to death and is being led to execution. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession. . . . The tumultuous outbursts are followed without modulation by measured steps. At last the fixed idea returns, for a moment a last thought of love is revived—which is cut short by the death blow.

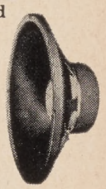
FIFTH MOVEMENT

Dream of a Witches' Sabbath

He dreams that he is present at a witches' revel, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come together for his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The Beloved melody is heard again, but it has lost its shy and noble character; it has become a vulgar, trivial, grotesque dance tune. She it is who comes to attend the witches' meeting. Riotous howls and shouts greet her arrival . . . She joins in the infernal orgy . . . bells toll for the dead . . . a burlesque parody of the *Dies Irae* . . . the witches' round dance . . . The dance and the *Dies Irae* are heard together.

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V. "New York," with its skyline, the myriads of lights, the commotion and excitement of the Big City. The turbulent and unending flow of life brings the Suite to a climactic end."

Tonight marks the first local performance of a suite by His Royal Highness Prince Norodom Sihanouk of Cambodia. The composer, a member of the ruling family of one of the states of Indo-China, is a statesman by profession. The three movements of the composition are Oriental in their inspiration, but with harmonic overtones of the West. They have been described as follows:

Cambodian Suite

Berceuse: "It evokes the atmosphere of the Far East through a wistful melody that becomes haunting in its simplicity."

Nostalgia: "It depicts the stillness of a mysterious Oriental night, with trees and temples silhouetted against the starry sky, and the perfume of rare flowers filling the air."

Dance: "With its persistent rhythm it establishes a mood of exotic festivity which gradually comes to a brilliant climax."

At the insistence of Artur Rodzinski, Kern composed the Scenario in 1941, in the space of two months. It is believed to be the first instance in which a composition of the proportions and caliber suitable to a symphony orchestra has been based on an American musical show.

"Showboat" Scenario (Kern)

The Scenario is not a mere medley of tunes, but a unified and descriptive composition which summarizes the story of the entire operetta. The soft opening section was labeled on the score in Kern's hand, "The Mississippi River (Natchez) in the late 1880's." A plaintive song of the Negroes on the levee is soon heard — "Misery's Done Come." "Ol' Man River," which follows, is used as a central theme of the whole composition. A crash leading to an *allegro* movement represents the roustabouts loading the sternwheel boats at the quay. A muted trumpet plays "Can't Help Lovin' Dat Man." Various themes are heard in a "Tempo di Blues," and the music of the lovers, Magnolia and Ravenal, includes the song, "Only Make Believe." The scene changes to Chicago, where the lovers have gone ("Why Do I Love You"). Churchlike measures tell of Magnolia's daughter Kim in a convent in Chicago. Finally there is a return to the opening section and the melody of "Ol' Man River." In Kern's hand, on the final page, appear the words, "He jes' keeps rollin' along."

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Thank You . . . .

On May 30, 1955 the Los Angeles Bureau of Music climaxed a decade of public service as a division of the Municipal Arts Dept. by presenting its combined adult civic choruses in the Southern California premiere of the Requiem by Hector Berlioz. The free concert in Hollywood Bowl formed the city's official Memorial Day observance.

The Bureau of Music takes pride in the unanimous approbation expressed by this city's music critics, excerpts from whose reviews are quoted here.

"The monumental work was given with powerful, occasionally overwhelming effect by the combined Civic Adult Choruses . . ."

Hollywood Citizen-News (Edw. S. Sullivan)

"A group such as this might reasonably be exempted from the standards applied to professional choirs, but . . . no such exemption was required.

"They sang reliably and often beautifully."

Los Angeles Examiner (Patterson Greene)

"What began as an official civic Memorial Day concert . . . ended as a musical milestone in the history of Los Angeles.

"Mr. Martin's conducting was masterful and his knowledge of the music profound. The occasion justified the efforts of the many small choral groups which must have spent long hours in preparation."

Los Angeles Herald & Express (Alma Gowdy)

". . . signalized a distinct achievement by way of celebrating the 10th anniversary of the city's Bureau of Music."

Los Angeles Times (Albert Goldberg)

". . . a spectacular performance . . . Impressive . . .

". . . both Martin and the Bureau of Music deserve enormous credit for involving the city and its musicians in such a fine work for such an auspicious occasion."

Mirror-Daily News (Raymond Kendall)

"The City of Los Angeles moved very definitely forward in the field of classical music interpretation . . .

". . . a herculean presentation . . ."

Valley Times

". . . the interpretation was filled with both humility and sublimity."

The Christian Science Monitor

"If Hollywood Bowl, planning its 1956 Festival Year, has any true civic pride, it will formally request the City of Los Angeles to repeat the Berlioz Requiem, using the Bureau of Music adult choruses under Martin, as part of its season."

B'nai B'rith Messenger

". . . the most ambitious undertaking so far by the Los Angeles Music Bureau, and we wonder how many . . . in the audience realized that it was the city government and public funds that made possible this free concert."

California Jewish Voice (Morris Browda)

". . . the coordination of (the) vast forces . . . was almost miraculous, and the performance was a merited capstone to the decade-long history of the Bureau of Music."

Musical Courier (C. Sharpless Hickman)

●

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3 speeds forward

REVIEWS AND NOTES ON THE BEST RECORDINGS

BY FRED STERN

THE RECORD: PERCUSSION!

RELEASED BY: CAPITOL FDS. Record #P8299, on a 12-inch long-play 33⅓ speed.

FEATURING: MILHAUD: Concerto for Percussion and small orchestra; CHAVEZ: Toccata for Percussion, and BARTOK: Music for string instruments, percussion and celesta.

This recording points out the development of the percussive force from Milhaud and Chavez through Bartok in a trio of the most expressive content. The differing attitudes of Milhaud, a primitive, Chavez the historian and Bartok, who is a tortured, many toned Beethoven are portrayed in the three compositions mentioned above. I want to point out that CAPITOL RECORDS has met not only the challenge of interpretation in these recordings; but they have gone even further in making them, sound-wise, into triumphant musical entities.

RATING: 3½ out of a possible 4 stars.

POP RATING: HERITAGE RECORDS #H0055. Harold Rome Plays "Fanny." This is a series of actual performances by the composer.

In startling contrast to most composers who play or sing their own stuff (abominably, as a rule) Harold Rome does both very well. Indeed, as a satirical commentator of our scene he is hard to equal. So I'm glad to be able to recommend this little 33 LP to you, to listen to and to enjoy.

RATING: 3 out of a possible 4 stars.

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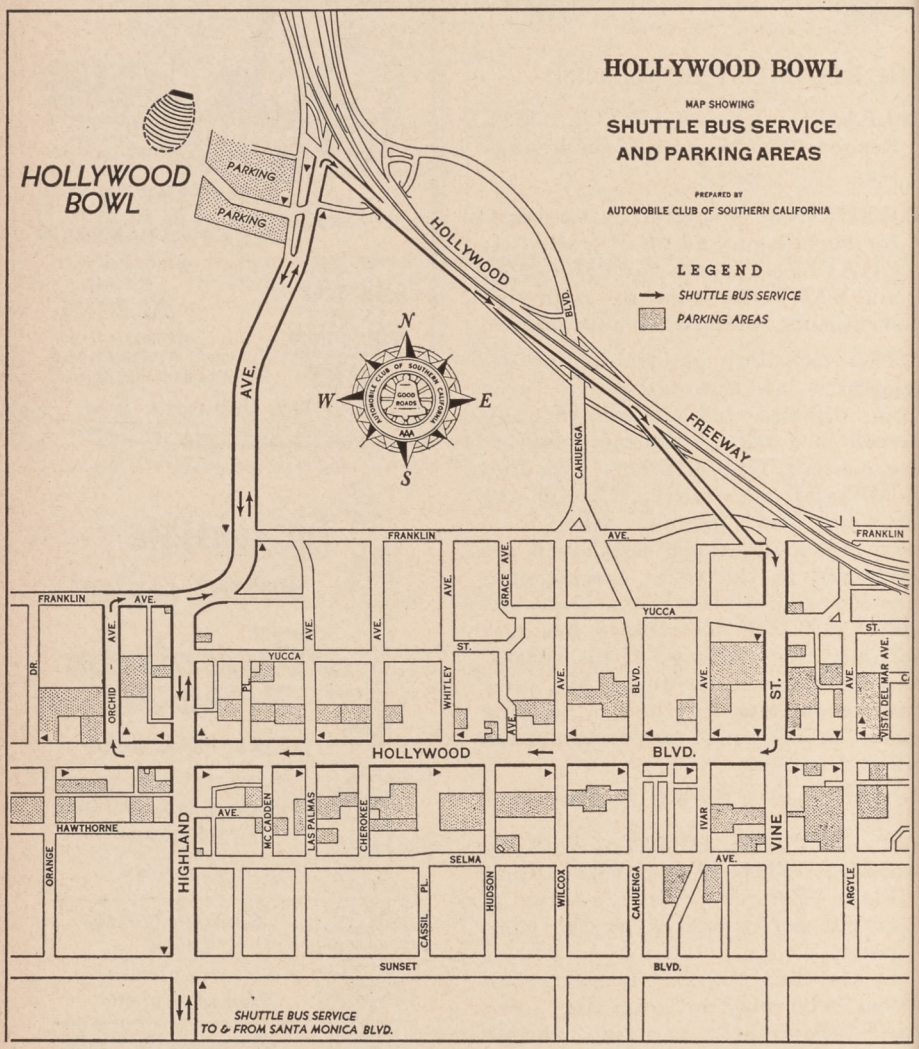
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Among the vital things of the spirit contributing to the welfare of mankind is music. The Los Angeles County Music Commission, operating under the supervision of the County Board of Supervisors, recognizes this important factor for the betterment of living.

Founded in 1948, the Los Angeles County Music Commission has served in an advisory capacity to recommend to the Board of Supervisors the allocation of County funds for County music activities, for the enjoyment and educational benefit of citizens in all areas of Los Angeles County.

The Commission

The fifteen members of the Los Angeles County Music Commission are the following: Mrs. Helen Phillips Cordell, president; Mrs. Eugene Singer, Vice-president; Mrs. Howard W. Coy, Secretary; Dr. Russell N. Squire, Dr. Paul Fisher, William H. Richardson, Mrs. Fay Allen, Mrs. Irving P. Austin, Eric Scudder, Webster M. Jessup, Mrs. Eileen Siedman, Mrs. George William Irving, William H. Hollenbeck

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His Life Is Music . . .

THE STORY OF ERICH LACHMANN

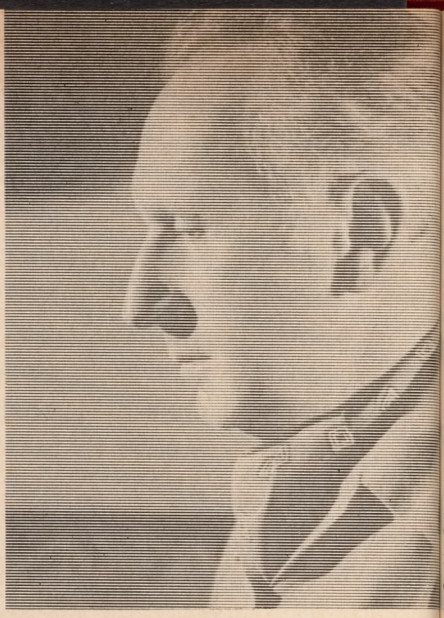
There's a fascinating story, over two hundred years old, behind the exquisite instrument which graces the rear cover of the program this season. It is just one of fifty rare and beautiful stringed instruments in the famed Erich Lachmann Collection—now temporarily loaned to UCLA. The collection is one of the finest in the world, especially so because the instruments are playable.

Seen in aggregate, the collection is breathtaking in outright beauty — even to the uninitiated. But seen through the eyes of a historian, a musician or art student it takes on near-sublime proportions. It embodies centuries of music lore, expresses an ultimate in craftsmanship . . . yields a richness and perfection of sound which is the product of aging a hundred years or more.

These, then, are a few of the reasons why a small group of music lovers are seeking funds to buy the collection for the University. Although not yet successful, they have Mr. Lachmann's blessings and a promise of cooperation. "My collection should not be in a museum," Lachman says. "It belongs with young people — to enrich and inspire them."

Even now the collection is making contributions in this direction, partly through free concerts in which the historic instruments are played. The most recent of these was given at the school July 24th, under the direction of Roger Wagner.

It has taken Erich Lachmann most of a lifetime to build his collection. Born in Berlin in 1886, Mr. Lachmann entered the Stern Conservatory when he was fourteen.



ERICH LACHMANN — his rare collection holds inspiration for the artists of tomorrow

Under the masterful tutelage of Barmas and Kwast he grew quickly to accomplishment on the violin. Then, intrigued by the old — yet ever new — miracle of a violin's sound, he persuaded Michael Strobl to teach him violin-making. He studied under Strobl for 3½ years, then traveled throughout Europe, learning the secrets of the foremost stringed instrument makers. In 1909 (at the ripe age of 23!), Mr. Lachmann opened his own workshop and studio in Berlin where he gained the patronage of famous artists and professors.

In 1922, Mr. Lachmann became an American citizen. For the next thirty years, he added to his growing collection of rare instruments — even though sometimes it meant outright sacrifice. The collection was, and is, his first love.

Mr. Lachmann has lectured and written many articles on musical instruments. In 1950, he wrote a book on his collection, of which a deluxe limited edition was published by the Allan Hancock Foundation. With each instrument masterfully photographed by Irvin Kershner, the book is fast becoming a collector's item.

Next Week

ANDRE KOSTELANETZ
FIRST PIANO QUARTET

Tuesday, August 2 at 8:30 P.M.

The world - celebrated conductor Andre Kostelanetz—equally at home on a "Pops" or symphony program—will make his second appearance at the Bowl this year on Tuesday with famous First Piano Quartet, in what promises to be one of the year's most enjoyable programs. The Quartet, as its name implies, is the original group of four pianists who perform simultaneously on four concert grand pianos, and its members are Adam Garner, Glauco D'Attili, Frank Mittler and Edward Edson. Each of the four artists is a concert soloist in his own right, and the effect of the four-piano combination is overwhelming and almost unbelievable. For their Bowl debut the Quartet will play Concerto for Four Pianos by Bach-Vivaldi; "La Campanella," Paganini-Liszt; "Malaguena," by Lecuona; Milhaud's "Brazileira" (from Scaramouche Suite) "Clair de Lune" by Debussy, and Chopin's Polonaise in A Flat Major.

Kostelanetz will conduct the Los Angeles Philharmonic Orchestra also in Weber's "Invitation to the Dance"; the popular Symphony No. 88 in G. Major by Haydn, and Rimsky-Korsakoff's "Capriccio Espagnole."

Special musical news was made by Kostelanetz during the past two years when he conducted the New York Philharmonic-Symphony in a new series of special Saturday night non-subscription concerts at Carnegie Hall. Before coming to the Bowl this summer, he conducted at several important summer festivals in the Eastern United States.



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Next Week

ANDRE KOSTELANETZ
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Thursday, August 4 at 8:30 P.M.

The ever popular Andre Kostelanetz, whose name is an international musical by-word and whose recordings have sold to the tune of 25 million platters in the past 12 years, will make his third and final Bowl conducting appearance Thursday night.

Making their Bowl debuts as featured artists will be Soprano Leontyne Price and Baritone William Warfield (they are husband and wife.)

A program that promises to be one of the most thrilling in the huge amphitheatre for many a year has been scheduled. Miss Price will sing "Ritorna Vincitor" from Verdi's "Aida"; and "Summertime" and "My Man's Gone Now" from George Gershwin's "Porgy and Bess."

Mr. Warfield will sing "Eri Tu" from Verdi's "Masked Ball"; and from Gershwin's "Porgy and Bess" — "I Got Plenty O' Nuthin!" and "It Ain't Necessarily So."

Together Duets they will sing are "Laci Darem la Mano" from Mozart's "Don Giovanni"; and "Bess You Is My Woman Now" from "Porgy and Bess."

Mr. Kostelanetz will also conduct the orchestra in Glinka's Overture to Russlan and Ludmilla; Wedding Suite from the ballet, "The Stone Flower" by Prokofieff; and Maurice Ravel's "Daphnis and Chloe" Suite No. 2.

Next Week

COUNTRY & WESTERN
MUSIC NIGHT

Saturday, Aug. 6, 8:30 P.M.

ROBERT ARMBRUSTER
HANK SNOW
LEFTY FRIZZELL
EDDIE DEAN
LAURCENE and LARRY COLLINS
FRONTIERSMEN
EDDIE CLETRO
Y-KNOT TWIRLERS, Square Dancers
JOE NIXON, MC

Country Music will predominate on the Western Night next Saturday. Robert Armbruster, well known as one of the foremost conductors on radio, will lead the Los Angeles Philharmonic Orchestra and the list of stars is formidable.

Hank Snow, and his Rainbow Ranch Boys, heads the stellar group. Snow sold more records of country music in 1954 than any other entertainer. Included on the program will be Lefty Frizzell, song stylist; Eddie Dean, Western vocalist; Freddie Hart, Country vocalist; Laurcene and Larry Collins, duets; Frontiersmen, Western ballads; Eddie Cletro and the Round-up Boys, Western Swing Band and the famous Y-Knot Twirlers, an outstanding square dance troupe.

Joe Nixon will be Master of Ceremonies for Western Night which will be one of the highlights of the "Pops" season.

In recent years Country Music has become increasingly popular and fans of this style of music have grown into the tens of thousands. The program for Aug. 30 will have a pleasing mixture of both Country Music and Western ballads.

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The Season at a Glance

"Symphonies under the Stars" Hollywood Bowl "Pops"

WEEK	TUESDAY 8:30	THURSDAY 8:30	SATURDAY 8:30
5	*August 2* ANDRE KOSTELANETZ *Conductor* FIRST PIANO QUARTET	*August 4* ANDRE KOSTELANETZ *Conductor* LEONTYNE PRICE *Soprano* WILLIAM WARFIELD *Baritone*	*August 6* WESTERN NIGHT ROBERT ARMBRUSTER *Conductor*
6	*August 9* IZLER SOLOMON *Conductor* ELIZABETH SCHWARZKOPF *Soprano*	*August 11* ENRIQUE JORDA *Conductor* YEHUDI MENUHIN *Violinist*	*August 13* NELSON RIDDLE *Conductor* NAT "KING" COLE in person
7	FESTIVAL OF THE AMERICAS LEONARD BERNSTEIN, FESTIVAL DIRECTOR *Tuesday, August 16* LEONARD BERNSTEIN *Conductor* ISAAC STERN *Violinist* JENNIE TOUREL *Soprano*	*Wednesday, August 17* MARTHA GRAHAM AND DANCE COMPANY	*Thursday, August 18* CARLOS CHAVEZ *Conductor* BIDU SAYAO *Soprano*
	Friday, August 19 JAZZ SYMPOSIUM ANDRE PREVIN and others	*Saturday, August 20* JOHNNY GREEN *Conductor* LEONARD BERNSTEIN *Pianist* DOROTHY KIRSTEN *Soprano*	
8	*August 23* ERICH LEINSDORF *Conductor* WALTER GIESEKING *Pianist*	*August 25* ERICH LEINSDORF *Conductor* WALTER GIESEKING *Pianist*	*August 27* TO BE ANNOUNCED

NOTE: FINAL CONCERT TUESDAY, AUGUST 30, Carl Orff's "Carmina Burana" LEOPOLD STOKOWSKI, Conductor, with soloists and ROGER WAGNER CHORALE.

LAST ACT — C. C. Brown's World Famous Hot Fudge Sundaes.
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JOE WILLIAMS, *Concessions*
HENRY DREYFUSS, *Over-all Art*
C. JAQUES HAHN, *Landslaping*

TICKET INFORMATION — GENERAL ADMISSION: 50c. HOLLYWOOD BOWL STARLIGHTS (Book of 12 General Admission Coupons) : $5.00. HOLLYWOOD BOWL MEMBERSHIP (Book of 24 General Admission Coupons) : $10.00. General Admission Coupons good any night and may be used as scrip in exchange for reserved seats. RESERVED SEATS: Starlight Reserved Section, $1.50; Terrace Section, $2.50; Loge Box (side), $2.50; Loge Box (center), $3.00; Garden Box, $3.50. All tickets tax exempt. Season tickets for Symphonies Under the Stars (16 concerts) and Hollywood Bowl Pops (8 concerts) or both (24 concerts) are available at special rates in reserved seat locations. For further information, call HO. 9-3151. TICKETS ON SALE: Hollywood Bowl, 2301 N. Highland Ave., Southern California Music Co., 737 S. Hill St. and all Mutual Ticket Agencies.

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Member of N.A.T.S.
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Los Angeles Philharmonic Orchestra

Season 1955

ALFRED WALLENSTEIN, *Music Director and Conductor*
JOHN BARNETT, *Associate Conductor*

VIOLINS

David Frisina
Concertmaster

Heimann Weinstine
Asst. Concertmaster

Alexander Savitsky
Principal

Thelma Beach
George Benkert
Juda Beresowky
Dixie Blackstone
Fred Broders
Pasquale DeNubila
Irving Geller
Jack Gootkin
Laurant Halleux
William Heffernan
David Holguin
C. F. Hoose
Emanuel Jablonski
Albert Karmazyn
George Kast
Marjorie Knapp
Mark Kramer
Gerold Lewis
Olga Mitana
Manuel Newman
Clarence R. Schubring
Mischa Spiegel
Albert Steinberg
Glenn D. Swan
Viola Wasterlain

VIOLAS

Sanford Schonbach
Samuel Boghossian
Sidney Fagatt
Jan Hlinka
Alex Karnbach
Charles D. Lorton, Jr.
Robert Ostrowsky
George Serulnic
Anita Stein
Edward Tetzloff
Clara Walden

*Serving in U.S. Army

CELLOS

Robert La Marchina
Henry J. Alberti
Margaret Aue
Naoum Benditzky
Edwin Geber
Silvio Lavatelli
Beverly Lebeck
Phyllis Green Ross
Karl Rossner
Gdal Saleski

BASSES

Richard Kelley
Jess Bourgeois
Emilio DePalma
Frank Granato
Arni Heiderich
*Henry Lewis
Juan Ramos
Edgar Roemheld
Robert K. Stone

HARPS

Stanley Chaloupka
Dorothy Remsen

FLUTES

George Drexler
Burnett Atkinson
Roland Moritz
Roger Stevens

PICCOLO

Roger Stevens

OBOES

Bert Gassman
Joseph Fishman
Vincent Schipilliti
Dirk Van Emmerick

ENGLISH HORN

Vincent Schipilliti

CLARINETS

Kalman Bloch
Merritt Buxbaum
Antonio Raimondi
Franklyn Stokes

BASS CLARINET

Merritt Buxbaum

SAXOPHONE

Merritt Buxbaum

BASSOONS

Frederick Moritz
Joseph Mosbach
Gerold Schon
Adolph Weiss

CONTRABASSOON

Gerold Schon

HORNS

Sinclair Lott
Sune Johnson
Hyman Markowitz
George Price
Ralph S. Pyle

TRUMPETS

Robert DiVall
Robert Gotthoffer
Norman Williams

TROMBONES

Robert Marsteller
Charles K. Bovingdon
Louis Castellucci

TUBA

Herbert Jenkel

TYMPANI

Charles L. White

PERCUSSION

Benjamin Podemski
Ira Ginsberg
Nat Leslie
Lee Perrin

CELESTA

Alex Karnbach

PIANO

Shibley Boyes

ORGAN

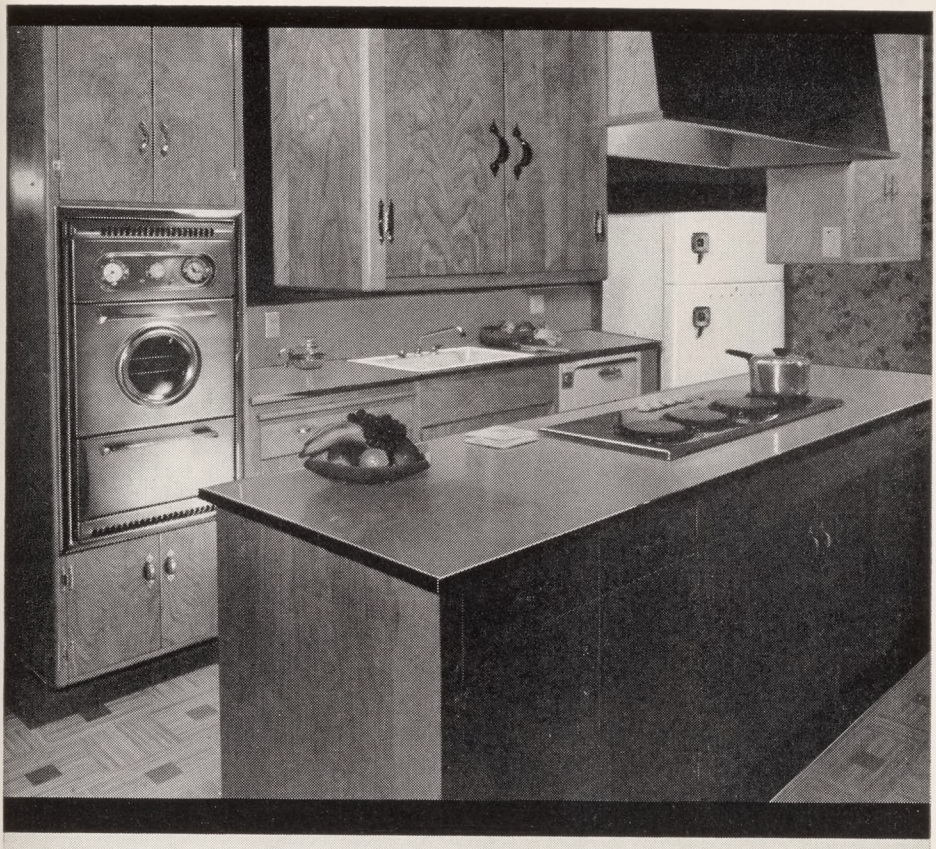
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